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# Exploitation of Children in the Novels of Mulk Raj Anand

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Mulk Raj Anand was one of the triumvirates who inaugurated the new section of writers of fiction along with R. K. Narayan and Raja Rao. Anand is a novelist of urgent social concerns and preoccupations, and the social impulse is at the heart of his writing. He is considered the Messiah of the downtrodden, the unwanted and the unloved. Even in a random reading of Anand's novels, the reader becomes immediately aware of such issues as the tyranny of the caste system, its injustice, and its social, moral and economic consequences, class conflicts, exploitation of various kinds of the poor by the rich, quest for identity, search for freedom etc. Under colonial rule, a number of social and economic changes took place and as a result of feudal society was gradually into a capitalist one. The class system in India has turned out to be a new kind of caste system. It is built on the cash nexus on which it thrives. It has created a society much more complicated and devious and in some respects more rigid than the one created by caste. Therefore, it has become a very powerful device force, for more damaging to social cohesion than caste, as it had tended to segregate people into the rich and the poor, the haves and the have-nots. (The International Journal of Engineering and Science)

Mulk Raj Anand has also shown the exploitation of children, like Munoo in *Coolie*, Bakha in *Untouchable* and Bhikhu in *The Road*.

*Coolie* is one of the classic example of the story of the exploited children as far as the Mulk Raj Anand's novels are concerned. Its appeal is so much innate, humane potential and wide extensive that has designed it purposive to be translated into more than 38 languages of the world. It has earned for Anand a global reputation as one of the prolific and prominent English novelists. The story covers the span from 1930 to 1940, when poverty, slavery and the inhuman exploitation of the masses were at the peak. It was Gandhi who had wedged a war against the forces behind these evils. The novel describes a single day in the life of the protagonist Bakha, a scavenger boy. The entire action takes place within a period of less than twenty four hours. Though the scene of the novel belongs to a small, inferior town of Punjab. The happenings are pan Indian in character.

Bulandshehar, a small town with a out-caste colony on the outskirts represents a normal Indian town found anywhere in India. Most of the actions of the novel take place at an outcaste colony and in the streets of the small town. Bakha starts his day welcomed by the abuses of his father. He is forced to clean the Latrines with a brush and as basket. His sister Sohini goes to fetch water from the caste well where she is compelled to wait for a caste Hindu to draw water which is again a routine for her life. Pundit Kalinath fills his pitches with water and summons her, with an ill intention to clean the temple courtyard. Bakha on the request of his father rushes to the town to clean the roads. On his way, he meets his friends and they plan a hockey match in the afternoon.

While walking through the streets of the town, a caste Hindu gets defiled by his touch to which he tries to apologize, joining his hands in humility, he stands deaf and dumb. The people gather around the scene and abuse Bakha. He pleads but no one feels pity for him. The defiled man gives a slap on Bakha's face and leaves the place. For the first time in his life, Bakha is made aware of his status as an untouchable. He feels insolent and rushes to the courtyard of the temple announcing his arrival aloud. While roaming outside the temple, he curiously looks into the temple. A Brahmin sees Bakha on the steps and shouts at him for polluting the temple. While climbing down the steps he finds his sister Sohini standing in the court-yard frightened and speechless. She tells about the priest's attempt to molest her while she was cleaning his latrine. She further tells him that she screamed out of fear and the priest came out shouting that he had been defiled by an untouchable girl. An enraged Bakha decides to look for the priest but Sohini stops him. As both of them realize their helplessness due to the limitations of their caste, they decide to give up. Bakha sends Sohini home and goes to an alley nearby to beg for food. He starts shouting for food but nobody responds. Tired of the hectic schedule, he sleeps on the wooden platform in front of a caste Hindu's house. A high caste woman comes out of the house on the call of a Sadhu. She shouts at Bakha for polluting her house. She asks him to clean the drain to get a piece of bread. Meanwhile, a woman from a

neighbouring house gives him a chapatti. He returns home and tells his father Lakha about his insult and Sohini's molestation by the Pandit. To relieve his son's grief Lakha relates him an unpleasant experience of his own life. It brings Bakha back to his senses. He leaves the house to meet his friends. After spending some time with his friends, he goes to Havaladar Charat Singh to collect a hockey stick. Bakha gets excited with his kind treatment and goes to the playground to play a hockey match. The son of a high caste Hindu is hurt in the quarrel that takes place after the match. When Bakha takes the wounded boy to his house, his mother instead of giving thanks shouts at Bakha for defiling her son and the house. As he returns home in the afternoon, his father welcomes him with abuses for bunking his afternoon latrine cleaning work. Utterly given up to despair, he goes out and sits under a Pipal tree cursing the day. Colonel Hutchinson, a priest to the church, where he asks Bakha to confer his sin so that he could be converted into Christian religion. The Colonel's wife shouts at him for being a bhangi' at her house. Bakha runs away from the church.

While wandering through the railway station, he hears the news of Mahatma Gandhi's arrival in the town. He rushes to Gobagh to hear Gandhi's speech. With the sight of Gandhi, he forgets all the miseries of the whole day. In his long speech, Gandhi expresses his wish to be reborn as an Untouchable. He calls them 'Harijan' and the cleaners of Hindu religion. He also warns them against their bad habits and asks them to stop accepting the cooked food for their work. Through the conversation between the two pro- and anti-Gandhi groups, Bakha comes to know that the only solution to eradicate untouchability is the use of machine or flush system. With this, Anand in his first novel has depicted the exploitation of untouchables like Bakha which isolates him from his own society.

Not only the main character but also the most minor characters in his novels belong to the low caste society. Mulk Raj Anand in his article *The Source of Protest in My Novels* says, I wished to create the folk, whom I knew intimately, from the lower depths, the lumpiness and the suppressed, oppressed, repressed, those who have seldom appeared in our life-nature.

All these characters embody a particular vision of reality which the novelist has assigned to them. They are normal, simple, credible human beings unaware of their social condition. In the preface to *Two Leaves and a Bud*, Mulk Raj Anand says,

All these heroes and the other men and women were the reflection of the real people, I had known during my childhood and youth.

Further, he says:

They were the flash of my and blood of my blood.

Bakha's character is modelled after one of Anand's childhood friends, who was humiliated by his own mother for being a sweeper boy but whom Anand adored as a hero. Anand could never forget that sweeper boy and the insult and humiliation that he received by Anand's family. He gave voice to his views against the exploitation of a sweeper-boy through the character of Bakha in his very first novel *Untouchable*.

According to Premil Paul, Bakha serves as a mirror to the pathetic correlation of the untouchables. He represents all these sweepers who are doomed to live worse than the slaves. E. M. Forster in his preface to *Untouchable* rightly observes; the slave may change his master and his duties and may even become free, but sweeper is bound for ever, born into a state which he cannot escape and where he is excluded from social intercourse.

Bakha faces identity crisis during his psychological transformation from innocence to experience. Initially, he possesses no awareness of being an outcaste. The kind treatment from the white Tommies make him feel superior to fellow outcasts and this superiority complex is reflected in his attitude and appearance. He does not live unclean or uncouth like other scavengers. His intelligence, sensitivity and the air of dignity differentiate him from his fellow dignity differentiate him from his fellow outcasts. Even a high caste Charat Singh feels, —Here was a low caste man who seemed clean. He calls Bakha a gentleman. But his role as a gentleman is thwarted by a series of incidents that happened during a single day. He suffers without any fault of his own. The slap he receives from the high caste Brahmin for defiling him by his touch makes him aware of his true identity. Soon after this, he faces another moment of humiliation at the steps of the temple that increases the range of his soul. But the molestation of his sister by the priest turns him violent to which he reacts aggressively. The giant stride of the sweeper towards the temple frightens the crowd. His fist was clenched. His eyes flared wild and red and his teeth ground between them the challenge:

I could show you who the Brahmin dog has done.

But his hereditary serfdom acts as a handicap to his spontaneous rebellion. He realizes that he can do no more than being enraged against the brutalities of the high castes.

Instead of appreciation, Bakha receives condemnation even when he saves the child from an accident and takes him to his home lifting on his hands. The thankless mother of the child shouts at him for defiling her house and wounding her son. He thus receives inhuman treatment from almost everybody. They throw things at him the way they do to the animals. This inhumanity reaches its climax when a so called mother throws a thin slice of bread

at him from the top of her house. He feels ashamed of himself for picking up the bread from the pavement. He is simultaneously an exploited person and a rebel. He is a scape-goat of the rigid caste system. Injustice inflicted upon him makes him rebellious. Excessive abuse and insult makes him think about retaliation. At such moments, he feels like a tiger at a bay. Saros Cowasjee in her book *So Many Freedom*, rightly says:

But he is a tiger in a cage securely imprisoned by the conventions. His superiors have built up to protect themselves against the fury of these whom they exploit. (Cowasjee, 52)

Bakha wants to protest but he who clears the filth of the people becomes aware of the filth around him. He realizes that he is surrounded by his own people who are meek, humble and who have accepted exploitation as their fate. His father tries to calm him down by making him realize that such exploitation is not unknown to their caste. His sister, Sohini, also tries to pacify him by asking him to accept it as a part of their destiny. His ability to revolt should be perceived as an outcome of the oppression of the outcastes for the thousands of years.

His submission to the superiors who exploit him is the result of the inborn slavery that he inherits. Bakha imitates the life style of the whites and desires to live life in their manner. While copying the White Sahib in all regards his excessive 'fashion' makes him an object of ridicule. Some of the critics call it a colonial exploitation of Indians by the British. It is important to discover whether Bakha's imitation of Tommies is a symbolic representation of the youth in Pre-Independent India or an Untouchable's natural reaction against the exploitation by the high caste Hindus. If it is considered as a symbolic representation of the youth, such a reaction was generally found in the rich and educated high caste people and not in the down-trodden castes. It must be a reaction to the treatment, he receives from the high caste people.

Though he has a number of characteristics of a hero, he cannot revolt openly against exploitation as a modern hero does. He belongs to the transitional period. His father Lakha symbolizes the servile attitude of the last generation who cannot even think about the revolt.

The feeling of revolt grows in Bakha's consciousness due to the bitter experiences he has. However this urge to revolt could never be materialized as it was practically not possible for an outcaste to revolt against the higher classes. This passivity or helplessness of Bakha is a true reflection of social reality in the then India. The only difference that is found between Bakha and his father is that the idea of revolt infused in Bakha's mind can never ever be thought of by his father. There is at least a ray of hope which is found in Bakha possibly because Bakha happens to be a child

of modern India. The theme of exploitation is best expressed through the character of Sohini, Bakha's sister. She, not only exemplifies caste exploitation but also sex exploitation. As a caste-exploited, she is shown waiting potently for a long time when she goes to fetch water from the caste well. —She had in her docile and peaceful bearing. Gulaboo, a washer woman, a caste superior to all other outcastes exploits Sohini. Now, —Sohini being of the low caste among the outcastes would naturally be looked down upon by Gulaboo. She not only abuses the sweeper girl but also rushes to hit her. Sohini behaves unlike any other outcaste woman. When other women make servile appeal and show their abject humility to the passer by high caste Hindus to draw the water from the well, she sits patiently away from them.

She becomes the victim of sexual exploitation due to her caste and poverty. She is very beautiful but she has not enough clothes to protect her beauty from the hungry eyes of the male. Saros Cowasjee in *So Many Freedom* observes:

Her figure could have vied with the sculptured images of Konark and Khajuraho but she has been condemned by birth to walk the path of the outcastes and to suffer their mortification. (Cowasjee, 90)

When the pundit tries to molest her, she screams to protest, but when the priest accuses her polluting him, she remains wonder struck. She realizes that no one will believe her. She stops her bother from taking any aggressive action against the priest and returns home. She accepts her humiliation with the docile humility of the woman of her caste.

Bakha's father Lakha is the symbol of passive submission to the exploitation by the high castes. He represents the force of tradition, orthodoxy and conservatism. He does not blame the high caste for the exploitation but blames himself for this fate. He believes that his birth in the low caste is the result of their sins committed by him in the previous birth. He does not get angry even when Bakha tells him about the molestation of his daughter. He cannot even think about revolt against the stubborn order. He is so afraid of them all that when Bakha talks about retaliation, he says:

We cannot do that, they are our superiors. One word of theirs is sufficient against all that we might say before the police. They are our masters. We must respect them and do as they tell us. Some of them are kind. (Anand, Untouch. 109)

Bakha's thought of counter-attack against the established system becomes significant when we compare it with the passive submission of Lakha to it. Pundit Kalinath is the priest of the temple in the town. This so called custodian of Hindu religion and culture turns out an in-humoured devil. Though he is



a priest, he lacks the real strength of a spiritual person. His moral weakness is exposed when he tries to seduce a sweeper girl. When he fails in his sexual assault, he accuses her for con-taminating him. Through the character of Kalinath, Anand brings out the underlying hypocrisy in the village of India to convert the low caste girls into 'Devdasis', (The girls are married to god but are used by priests to satisfy their sex hunger), those who firmly believe that the touch of the outcaste defile them, do not get defiled when they sleep with the untouchable women.

Colonel Hutchinson, the chief of the local salvation Army, and a Christian missionary is the symbol of the Christian assault on the Hindu religion. The Christian missionaries always tried to take advantage of the Hindu superstitions. They were always behind the untouchables because they knew they could be easily victimized. The poor outcastes who were exploited by their own religion could be easily converted into Christianity. Hutchinson represents this colonial exploitation. He always carries a number of copies of Hindustani translation of the Bible and the gospels and always looks for the possible victims. When he finds Bakha in a miserable condition, he takes him to the church but fails to persuade him to be converted.

Anand holds the character of Hutchinson as a caricature of a missionary. A few characters like Havildar Charat Singh, Pundit Kalinath, Colonel Hutchinson— do not belong to the low caste society. But all these characters are rooted in reality. They are true to life and convincing. Anand says that his characters are concrete human beings and not generalized symbols. He says that he has tried to create rough characters in all their authenticity. Some of the critics say that his characters are typed characters. But Pramod Kumar Singh in Contemporary Indian Novelist says:

Type characters are condition of the socialistic novels, the plot moves in space and characters are fixed to their intended roles or behaviours. (Singh, 23)

As exploitation is the major theme of *Untouchable*, it deals with different types of exploitations such as social, economic, political, religious and sexual exploitation. But social exploitation is at the root of all exploitations. The class discrimination on the basis of birth, which gives some castes undue advantage over other castes, can be called social exploitation.

*Untouchable* deals with the inner conflict of the conventional caste system. P. K. Ranjan, in his *Studies in Mulk Raj Anand* says:

It is the individual quest for freedom in a social system of ruthless exploitation Bakha as an untouchable seeks his freedom in the feudal society with its unquestionable faith in the infallibility of caste discrimination, with its hypocrisy, cruelty, deceit and

inhumanity. We see him stand passive and bewildered at the immensity of horror, hoping for a change. (15)

Anand shows his concern over the organized evil in the society which is the cause of the miseries of the outcaste downtrodden. This organized evil is the real enemy of the society. It deliberately denies the basic human rights to the unprivileged class. Caste system kills the human dignity by giving an unfair advantage to a certain class over the others on the basis of their birth which damages the homogeneity of the society. Anand wants to awaken the exploited, suppressed, dehumanized classes of the society. He feels that exploiting the proletariat has been our national sin which we have committing for centuries together.

They are forced to such a depth that they will sink lower and lower and cannot rise above. They sink lower and lower and cannot rise above. They have been pushed to such a lowly life that it makes them feel subhuman. Anand wants to uplift him from the deeps. Bakha endures his social exploitation for quite a long time in the novel. The smouldering rage of Bakha is followed by his helplessness and remorse. When Sohini is molested by Pundit Kalinath, he reacts instinctively. He felt he could kill them all. He looked ruthless, deadly pale and livid with anger and rage. (The Novels of Mulk Raj Anand, 86)

But after sometimes his sense of fear comes back. He feels weak. He could not overstep the barriers which conventions of his superiors had built up to protect their weakness against him.

Anand wants to highlight that even the untouchables are human beings. The awareness of this abject humility in the blood of the untouchables does not allow Anand to make his protagonist revolt against the exploitation. He neither revolts nor runs away. He does try actively to change the circumstances. The protagonist's re-volt against the exploitation would have been realistic in the Indian social scenario of pre-independent India. Anand only wants the readers to realize the pangs of an untouchable who for no fault of his own exploited by the high caste. The verbal and physical abuse and humiliation which he faces, creates sympathy for the low caste exploited and anger at the high caste exploiters. He wants the readers to listen to the untouchable's cry.

Bakha's retreat at the temple shows his submission to the tradition and established norms, rather than the defeat of his conscience. He becomes acutely conscious of his social exploitation. This awareness alienates him not only from the higher castes but also from his own caste. The slice of bread thrown by a woman of a big house completes the process of alienation. Bakha's oscillation between rage and despair comes to an end with every incident of exploitation by the high castes but also from his own caste. The slice of bread thrown by a woman of a big

house completes the process of alienation. Bakha's oscillation between rage and despair comes to an end with every incident of exploitation by the high caste. Bakha is alienated from the society. He shows his anguish over humiliation of his friends by asking them to throw the sweets at him. The shame of untouchability accompanies him like a shadow. When he joins the crowd at Golbagh to listen to Gandhi, he observes everything with the same detachment.

With the help of Bakha's monologues, Anand puts forth some of the basic questions on the Hindu caste system. It is not only high caste Hindus but the outcaste Hindus who do not belong to the sweepers; treat sweepers as untouchables of lower grades as it has already been mentioned. They allow the animals like bulls to rush through the streets but do not allow the untouchables to walk through the same streets. Though the scenes of stinking but he highlights the inhuman treatment given to the untouchables. Anand wants to analyse the predicament of the untouchables and pernicious effect of social discrimination on them through Bakha's reflections.

Denial of education to the outcastes is a part of social exploitation. Bakha aspires after education and wishes to go to school when he was a child. But then his father had told him that the schools were meant for the babus, not for bhangis. He hadn't understood the reason for that then. (54) The reason is the education would have made them revolt against injustice. The ignorance of the exploited is bliss for the exploiters. The abject humility among the untouchables is the result of the sense of inferiority complex and docile acceptance on the laws of fate. They do not blame the high caste ones for their exploitation neither do they hate them.

Anand creates sympathy for the low caste, those who clean dirt are treated like dirt by the high castes. The caste Hindu feels, —They ought to be wiped off the surface of the Earth. On the contrary, Anand shows the depression of the untouchables through the question of the protagonist:

What have I done to demerge all this? (133)

The rich Hindus feed the idle priests and sadhus with sumptuous, fresh cooked food but throw a state and dry thin slice of bread at the outcastes who work for them. A high caste Hindu woman offers fresh meal to a sadhu who does nothing for her but she asks Bakha to clean the drain or get a slice of bread. She asks her son to relieve himself in the drain so that the sweeper will clear it away. —He was too disgusted to clear the drain after this especially as the little boy sat relieving himself before him. (10) These women expect that the untouchables should call them 'mothers' but they treat the untouchables un-motherly, even worse than animals. They are more kind to the animals than to the untouchables. They do not allow them to touch them

though they touch even the stinking animals like cows and bulls.

The outcastes are exploited by almost all on economic level too. The sweet-meat seller manipulates knowing that they will not protest outcastes knowing that they will not protest. The shopkeepers always deceived the sweepers and poor people, charging them much bigger prices, as if to compensate themselves for the pollution they allowed by dealing with outcastes.

Anand exposes the hypocrisy of these high caste shopkeepers even. They accept the money paid by the outcaste by splashing water on it and throw at them the things they buy. He caught the Jalebis which the confectioner threw at him like a cricket ball, placed four wickets coins on the shoe-board for confectioner's assistant who stands ready to splash some water on them. (64)

The superiority and inferiority complex are both deeply rooted in the high caste and the low caste respectively. The high caste Brahmin feels that the praise the low caste is below his prestige. When the low caste praises him, he accepts the praise with reservation. Anand says:

Charat sing was feeling kind, he did not relax the grin which symbolized two hundred years of racial and caste superiority. (24)

On the contrary, a low caste person must accept the generous act with servility inherited from their forefathers. When Bakha is sympathized, a soft smile lingered on his lips, the smile of a slave overjoyed at the condescension of his master, more akin to pride than to happiness. Ramcharan, a low caste boy, feels proud of being even an illegitimate son, if a high caste Hindu father. All this happens due to their ignorance and lack of education. Gulabo takes pride in being a mistress of a high caste Hindu. Lakha advises Bakha to bear the injustice with patience and fortitude in order to be reborn into the higher caste.

Anand's presentation of the high caste exploiters and the low caste exploited ones is very objective and balanced. While showing the seething woman from the big house he does not fail to show a kind woman in the same lane who treats Bakha as a human being. Havildar Charat Singh allows him to go to his kitchen but also offers him tea from his own cup; on the contrary a low caste woman Gulabo treats Sohini with malice. It is a symbol of hypocrisy and hunger for food and sex; Rakha is a symbol of dirt and filth of untouchables. Anand has sympathy for the low castes but he does not spare them for their meek submission to the exploiters and condemns their passive abject acceptance of exploitation. He does not fail to show the social discrimination even in the low castes. Many a time, people are kind hearted

but the rigid system does not allow them to show their kindness. They don't listen to their inner voice. When Lakha violates the religious bindings and touches Hakim's feet to request him for his son's life, the Hakim gets angry for de-filing him by a bhang but when he realizes the seriousness, he rushes to Lakha's house and saves his child. Sexual exploitation of Bakha's sister is symbolic. The molestation of untouchables by the high caste landlords, moneylenders and the so called custodians of religion is very common throughout the countryside of India. The look at the low caste women as objects of sexual satisfaction when Sohini protests against the sexual assault by Pundit Kali Nath, he abuses her for defiling him. The people who gather around, know the truth well but the indecent aggression of the priest towards the untouchable girl is tolerated by them because of the superiority of Brahmin in the caste hierarchy. Even the teen-aged Sohini who suffers humiliation understands that the attempt made by the Pandit cannot be retaliated. Even her brother's impotent anger has no value. They have to accept it. However, through the temple incident, Anand has succeeded in showing that the outcastes have the potential to hit back mere advance of Bakha with clinched fist makes the crowd run away. The same incident shows the cowardliness of the high caste exploiters too. When the pundit ails in his attempt to molest Sohini, he levels the charge of defiling against other and disappears in the crowd.

Anand feels that somehow Hindu religion itself is responsible for this social discrimination. He condemns the temples as being the instruments of exploitation. He makes sarcastic remarks on multiplicity of Hindu Gods. The high castes use their gods for their own advantage. They create fear in the minds of the outcastes. While going to the temple Bakha feels:

The temple seems to advance towards him like a monster. (82)

Anand exhibits his displeasure, agony and despair of the bleeding of the out-castes the name of religion. Through the miserable plight of untouchables he wants to make the reader aware of the horrors of the poverty and sufferings. He makes us sensitive to heartlessness to the a few, who thwart the promising life of the helpless young low caste.

They bleed the poor on the name of religion. Brahmin priests and Mahants who are the so called custodians of religion enjoy special privileges and positions in the society. They are allowed to summon anyone to work for them. They allow the sweepers to clean the courtyard of the temple but do not allow them even to advance the steps to the shadows of the out caste but do not hesitate to molest their girls.

Government's heedlessness of the untouchability is an example of political exploitation. By not making any

law against the evil practice of untouchability they allow the superstitions to continue. They know the inhuman treatment given to the untouchable by their own people so the seeds of revolt against the rigid caste system. They also know the fact that the untouchables can be easily in their mission as one can find in the study of Indian History. In *Untouchable* white missionaries, Colonel Hutchinson, a missionary takes advantage of Bakha's towards Christianity. Ironically, Bakha who tries to imitate the Sahib's appearance does not find anything attractive in the Christian religion.

This is yet another kind of colonial exploitation of the downtrodden. He however does not fail a victim to his psychological exploitation. Bakha's driving the strength from the sun shows his faith in the Hindu religion. But being a Hindu, himself, he is doomed to suffer monstrous injustice. The pompous behaviour of different from that of the Hindu Pundit Economic exploitation has been a common cause of poverty and hunger in the countryside of India. This has been the subject of a number of Anand's novels. The landlords and moneylenders exploit the peasants and become moneylenders exploit the peasants and become the cause of their poverty and hunger. The exploited have no liberty to earn their living. They are at the mercy of the exploiters for their basic needs. The sweepers work for the high castes but they do not get anything in return. They beg food, water and clothes. The description of the outcaste colony in the beginning of the novel reveals not only poverty but also the subhuman level of their existence. The entire set up where Bakha lives with his family reveals the poverty of the downtrodden.

There lived the scavengers, the leather workers the washer men, the barbers, the water carriers, the grass cutters and other outcastes from Hindu society. A brook ran near the lane, once with crystal-clear water, now soiled by the dirt and filth of the public latrines situated about it. The odour of the hides and skins of dead carcasses left to dry on its bank. The dung of donkeys, sheep, horses, cows and buffalos heaped up to be made into fuel cakes. The absence of the drainage system had, through the rains of various seasons, made of the quarter a marsh which gave out the most offensive smell. And altogether the ramparts of human and animal refuse that lay on the outskirts of this little colony and the ugliness. The squalor and the misery which lay with in, made it an 'uncongenial' place to live. (14)

The castes who look after the cleanliness of the high castes are destined to live in dirt. Anand holds the mirror in the inhuman practices of the Hindu social structure. Bakha lives in a cave-like dingy, dark one-room mud house. He sleeps on a faded blue carpet under a worn-out greasy blanket. His father and brother sleep on a broken string bed under a patched quilt. Bakha buys second hand clothes from the rag-seller's shop. Bakha's sister cannot wear



bodice under her, muslin shirt. They cannot buy high quality sweets. They can afford to buy only low quality sweets like jalebis. The high caste Hindus are responsible for such a poverty stricken plight of the outcastes. Unfortunately nobody in the colony is aware of the subhuman life. Bakha and other untouchables clean latrines but are not allowed to use them. The poor low caste men and women squat in the open outside the city, on account of which the goras call them:

kala Admi Zamin par Hagane wala. (28)

Bakha's poverty is revealed through the incident of his willingness to buy some sweets. He considers:

Dare I buy some sweets? (62)

After considering all variety of sweets he decides to buy jalebis. Even the confectioner knows the sweepers taste and limits. Sweepers should not buy sweets, if at all they buy, it should only be coarse stuff like jalebis. When Bakha buys jalebis, he was vaguely ashamed and self-conscious at being seen buying sweets. The entire family of Bakha depends on the high caste, Hindus for their meals. It seems all have to go through the lanes of the town to beg for food. When Bakha fails to get enough food for their launch, Rakha, his brother goes and begs. When Bakha watches the beggars at railway station he feels:

A Sadistic delight staring at the beggars meaning for alms but not receiving any. (183)

He finds them despicable, their moaning, wailings and blessings oppress him. The beggars of the railway station exhibit poverty in general. The pavements were crowded with beggars. A woman wailed for food outside one of many cook shops which lined one side of the road. She had a little child in her arms, another child in her bag on her back, a third holding on to her skirt. Some boys were running behind the stream of carriages begging for coppers. (183)

So, this was all about the first novel *Untouchable* that shows how 'Bakha' is exploited by the high caste people around him. In the second novel, *Coolie*, Anand shows the exploitation of 'Munoo' which is called an extension of *Untouchable*. In this novel Munoo, an orphan, naïve hill boy of hardly fourteen is compelled to move from place to place against his will in order to earn his living. His father died of the feudal exploitation and mother of poverty and hunger. An orphan faces domestic exploitation at the hands of fourteen year old boy, old enough not only to earn his own living but also to support his uncle who works as a 'Chaparasi' in one of the banks in the town.

They send him to work as a servant in a middle class family in a small town. Here, he is exploited by the wife of his master. She treats him like an animal and other

members of family treat him like a monkey: an instrument of amusement. In one of such entertaining acts in the role of a monkey, he bites the daughter of his master. Nathoo Ram, the master considers it as a sexual assault on his daughter and beats him mercilessly. Munoo can no longer bear the cruelty and slips out of the house. Prabha Dayal, an owner of the pickle factory in a neighbouring town feels a strong affinity for this orphan boy and takes him home as an errand boy. Fortunately, the kind hearted wife of Prabha gives him love of his mother. But Ganpat, the partner of his master treats all the workers mercilessly. Ganpat, cheats his partner by spending the clients' money treats all the workers mercilessly. Ganpat, cheats his partner by spending the clients' money extravagantly on drinking and whooshing. Prabha gets ruined. The partner's treachery not only ruins him but also breaks him completely. He sells out his factory and repays the loan. Munoo works as a coolie not only to earn his living but also to help his master.

But Prabha returns to his native place leaving Munoo alone. While wandering to get a job, Munoo meets an elephant driver who takes him to Bombay. Here with the help of Hari, a mill worker, he gets a job and shelter. A child of fourteen is compelled to work for eleven hours a day on meagre wages. Here the head foreman, Jimmie Thomas, labourers call Chimta Sahib makes his life miserable. He treats the factory workers as animals. Raman, a co-worker protects Munoo from his exploitation but pays the penalty by losing his job. The workers go on strike to protest. But instead of reinstalling Ratan, management gives them a notice of reducing their working hours. To divert the attention of the agitations they spread the rumour that a Hindu child has been kidnapped by a Muslim. The workers enraged with the communal fringy, spread not all over the city. Munoo gets hurt in it and cannot return home. In the morning he meets with an accident. A car knocks him down. The owner of the car Mrs. Mainwaring takes him to Shimla.

Munoo recovers soon and starts working as a domestic servant and a Riksha puller for Mr. Mainwaring. The exhausting work deteriorates his health. The disease turns out to be tuberculosis. Despite all the possible treatments one day he dies on the lap of his friend.

As the central theme of the novel is exploitation, Anand portrays two classes of characters: the exploiter and the exploited. Munoo is the only major character and a number of minor characters are placed around him in every phase of his life. The characters of British origin in Anand's novels can be divided into two categories. In one category these are owners of the capitalist machinery like cotton mills, tea estates and banks. In the other category, there is the entire British bureaucracy. In *Coolie* most of the British characters belong to the first category. They are shown as racist. They willfully banish the

natives. They are paragons of the capitalist exploitation. All the whiter support each other in their brutal exploitation of the natives. They do not assimilate with the natives because they think that they survive only through the brutal and outright exploitation of the ignorant natives. The characters like Thomas, Mr. Little and Mr. White eke out their existence on the exploitation of the natives only.

They are symbols of callousness of capitalists. They are not only unmindful to the problems of the natives but also reticent about them. They look at the Indians as disease ridden dirty people. Anand is concerned with the capitalist nature of the white characters who belong to the class of oppressors. Edward Burra, a well known critic says:

The English occurs only as minor characters and are described mostly with an inclination to caricature in fact precisely as they must appear to Indian eyes. It would have been false to Anand's purpose to describe them otherwise. (Dhawan, ed. 82)

Anand portrays their role in polluting the Indian society by supporting the evils of the class system. Anand has been criticized for presenting English characters as caricatures. An English critic Alaister Neven in *Yoke of Pity* says:

The cotton mill episode shows Anand's sustained attempt to write off the European characters. (Niven, 61)

In the group of Indian minor characters Daya Ram, Babu Nathu Ram, Ganpat, Bibi Uttam Kaur and Sir Todar Mal and his wife belong to the class exploiters in a restricted sense. They are directly or indirectly responsible for the exploitation of the protagonist, Seth Prabha Dayal Ratan, Mohan, Hari, a union leader Sauda and two women characters Lakshmini and Parbati all belong to the class of the exploited. Though Munoo is the protagonist, he is a flat passive character. He remains diffident and ineffective till the end. As Riemenscheider points out:

Munoo is the common type of hero we expect to find in a novel. In his opposition to society he is passive while the society is active. Munoo does not build his own life which on the contrary is built for him. (Riemenscheider, 32)

Anand has based Munoo's character on his childhood playmates who were working in a pickle factory and who accepted their lot with fatalism peculiar to the Indian downtrodden. Munoo represents all the children subjected to tyrannies of social class system for no fault of their own. He is a symbol of child labour victimized by the exploitative capitalist system. He also symbolizes all those coolies who are victims of industrialization beaten from pillar to post, as S. A. Khan rightly says:

He is one among the millions of coolies tested and formulated by myriad forces of class distinction, exploitation and dehumanization.....the story of every exploited individual in India and the pattern of his life is intended to show the pitilessness that lies imbedded in the lives of millions of people who are condemned to lead a life an unending saga of social depredation. (Khan, 30)

Due to being a realistic social novelist, Anand does not make his protagonist a rising force or rebel against the capitalist exploitation but makes him a victim to it. Being a child, he is not even aware of the nature of exploitation; so there is no question of freeing himself from or rebelling against the exploitation. In *Untouchable*, Anand has shown his protagonist as both a victim of a rebel against the caste system but in *Coolie*, the arch character is only a victim of the class system.

The want of provisions makes him dream of tasty food to eat, beautiful clothes to wear and of costly toys to play with. He remains innocent throughout the short span of his life. A number of social factors push him into the active mode of life. But, as far as Munoo himself is concerned, he is never, body and soul with reality. Self-realization has been the characteristic feature of almost all Anand's heroes. Munoo also asks himself:

What am I—Munoo?.....I am Munoo, Babu Nathuram's servant. (68)

He accepts his identity as a servant or a slave in the very beginning of his saga of miseries. This cannot be called self-realization because his level of consciousness is found to be quite low.

Munoo is made aware of the cash nexus but he is never after money. He constantly remains under the fear of losing his job. He becomes a victim of the cash nexus. Prabha can be called a different projection of Munoo. Prabha also had been a Coolie earlier but out of only hard work he becomes an owner of a pickle factory. Munoo also works hard; but too much work in his early childhood leaves him a victim of tuberculosis with no hopes of recovery in those days. He is made aware of the social discrimination in the early stage of his life. —There must be two types of people in the world: the rich and the poor. (69) The rich are always exploiters and the poor are always exploited. Munoo is exposed to all sorts of mental and physical torture. He is forced to live even among the slum dwellers in subhuman conditions. He becomes the hopeless victim of exploitation everywhere.

Munoo never shows hesitation to work hard. He hopes for sympathy and affection which he does not get even after wholeheartedly sacrificing himself to his employers. He lives under the constant fear of his masters in every phase of his life. In the first phase

his uncle and aunt make his life miserable, in the second phase his master's wife makes his life hell and in the third phase his master's partner deprives him of the stable life he wishes to lead. In his Bombay phase a number of exploiting forces make him spiritually die and finally his last master Mrs. Mainwaring's acts of exploitations kill him physically. What Premila Paul says in her *Thematic Study of Mulk Raj Anand* is quite right.

His aspirations, passionate longings and potentialities so waste before they could find fulfilment. (Paul, 53)

Munoo's whole life seems to be a nightmare. Poverty, hunger and exploitation seem to be transmitted to him from his parents. A few like Prabha Dayal's wife lend him a helping hand in his fight for survival and moments of happiness. But others like Nathu Ram's wife Uttam Kaur give him only packs of miseries and sorrow. S. A. Khan says:

The story of Munoo is the story of unending pain relieved only by some imperfect glimpse of happiness. (Khan, 32)

The glimpses of happiness are given only by those who tested the bitterness of poorness. Thus, Anand makes his character voice of his own consciousness and touches upon the conscience of the reader.

Among the Indian Characters, Daya Ram is the first person responsible for Munoo's miseries. When Munoo's father loses his hand, being the younger brother, he indirectly becomes the prey of the primitive exploitation. Later he is brought by his brother and sister-in-law. But he forgets it as soon as he gets married. The greed for money compels him to exploit his fourteen year old nephew. He enjoys the monthly wages of his nephew but does not love him or sympathise with him. Babu Nathu Ram is the second character responsible for the miseries of Munoo. He is typical lower middle class person who has neither self-respect nor any voice of his own. Henpecked Nathu Ram backs his wife in her merciless treatment to Munoo. Biwi Uttam Kaur or Biwiji, explain her servant to show her class superiority. She does not allow Munoo to play with her children. Under the false superiority complex, Biwi Uttam Kaur makes Munoo's life a hell. She is portrayed as a stern, snobbish Hindu orthodox woman bound by the innumerable customs and taboos. Ganpat is another wicked character responsible for Munoo's miserable condition in the third phase of Munoo's life. Right from the beginning, he shows his cruel nature by abusing Munoo as —seducer of his daughter. By often referring to him as ‘the goat face’, Anand shows his inhuman nature.

Seth Prabha Dayal, one of the few well-wishers of Munoo in other circumstances. He comes to the city from the hills as Munoo does and makes his fortune through hard work. He cannot be called the only Gandhian

character in the novel. He does not forget that he had been a Coolie in the past. He shows love for his servants. But his excessive humility ruins his career. He gets bankrupt due to his partner's dishonesty. But he sells out his property and repays all the debts. Ratan can be called a significant character of the Bombay phase. In spite of his being a wrestler, he is a very kind-hearted person. Though he works as a coolie, he does not lose his self-respect. He helps those who are exploited by the society. He falls short of the moral standards set by employers. He dares to raise his hand against the foreman and the moneylenders who exploit the coolies. In Ratan, we find Anand's hope for the future. Through his bravery, the seeds of protest are sown in the minds of workers.

As Mr. W. P. England belongs to an ordinary family, he has not the sense of alienation for the natives of India. Being an honest man, he feels that he should make clean breast of his actual family background and lower education. But like other white characters, he has to show colonial superiority through his behaviour.

Jimmie Thoman is an Englishman who symbolizes the colonial exploitation. He is a wicked and repulsive character. Through this character, Anand has shown that the people like Jimmie Thomas exploit the Indians due to their colonial power but when wrestlers like Ratan challenge them, they show their timidity. It is nonetheless, the true nature of English characters. But the wicked Thomas takes revenge upon Ratan by terminating his services in the nick of time. His tyranny brings all the workers and the factory in trouble and resultantly they go on strike due to his exploitation. He exploits the workers not only on the basis of his power but also by his own vested interests of exploitation in the shape of his private ownership of huts and money lending business.

Mrs. Mainwaring is an Anglo-Indian lady who comes in the last phase of Munoo's life. Anand has severely criticized this character. Saros Cowarjee in his *Coolie: An Assessment* states:

Anand gets so involved pillorying the Anglo-Indian woman that he loses sight of his hero. He gives some five pages to sketching her background and her somewhat shady present. (Cowarjee, 53)

Most of Anand's characters are modelled after his acquaintances. This character seems to be an attempt of Anand to express his feelings against women similar to her. Mrs. Mainwaring is a caricature of an Anglo-Indian lady. Split between two cultures. She suffers from inferiority complex about her origin. This contradiction turns her nature into a strange perversity. She treats Munoo with utmost care. But again gives a hind, by her strange attraction towards Munoo, as a boy, that she exploits

Munoo sexually. By showing her past which was full of her longing for sex and love, Anand makes us suspect that she arouses Munoo's passion. No doubt, the character of Mrs. Mainwaring is an authentic portrayal. But as Saros Cowasjee says:

The Novel does not substantiate the where, the author has shown her to be. (Cowasjee, 54)

Among Indian women characters, Gujri and Biwi Uttam Kaur are show exploiting Munoo. But in later phases, some women give him mental and spiritual sol-ace. Parbati takes care of him like his mother. Her sympathetic words link her with Munoo's mother. Hari's wife Lakshmini Understands Munoo's torments when she lulls him to sleep with the spell. —We belong to suffering! My love! Sares Cowasjee finds fitting conclusion of the novel in her incantation. 'We belong to suffering!' We belong to suffering!!

Anand does not want to portray the dark picture of a coolie in the capitalistic society but he wishes to arouse the conscience of humanity against the ruthless exploitation of the downtrodden. Through the tragedy of Munoo, he touches upon the sublime areas of human experience. *Coolie* has been criticized by the Indian critics as:

A novel of propaganda.

Paul Varghese calls it a:

Blatant propaganda.

S. C. Harrex also calls it:

Downright propaganda.

In his essay *The Fire and the Offerings*, he observes:

*Coolie* demonstrate an early tendency in Anand to present life in terms of proletarian experience and a commentary on the experience, and these two aspects are artificially separat-ed at certain points of authorial intrusion or didactic charac-terization because of the intellectual limitation of the central characters. (Harrex, 37)

For the Western critics like C. J. George, it is all praise and not merely propaganda. It is:

Only the photographic fidelity of the hard realities of their subhuman existence. (George, 64)

Saros Cowasjee also deus the charge on the basis of the author's violation of the rule of authentic solution to the problem. In his *Coolie: An Assessment*, he says:

If there is propaganda in the novel, it is as V. C. Prichett points out, 'Digested Completely' or at its worst, as Peter Burra com-ments, it is propagandist

only in the sense that any frank statement of such facts bound to appeal for correction. (Cowasjee, 7)

A well-known critic of *Indian Writing in English*, K. R. Srinivasa Iyengar says:

If *Untouchable* is microcosm, *Coolie* is macrocosm. (Iyengar, 165)

*Coolie* presents the victimizing force of 'class', Anand explores the stresses and strains generated in the Indian society as the result of the commercial, capitalistic forces form Europe. They brought into existence a new class arrangements in Indian Society. In *Untouchable*, he deals with the Indian problems but in *Coolie*, he takes into consideration a universal problem. What Premila Paul says in this regard in her *Thematic Study of Mulk Raj Anand* is worth noticing. She says:

Anand's carnets interest in the welfare of the suppressed in particular and men in general is admirable. (Paul, 56)

In *Untouchable*, Anand deals with a gap between the high castes and the untouchables. But in *Coolie*, he deals with the widening gap between the haves and the haves-not. The class conscious society is shown more complex and monstrous than the caste-ridden society. A western critic Rickword in *Three Views on Coolie* observes:

With *Coolies*, Anand's second novel, we are plunged into much more complicated world, a world where apparently everyone is free to move about and earn his living at whatever trade or craft he pleases; but with actually imposes an even more rigid discipline than the old. For the *Untouchable* may be chided of kicked, if he offends the laws of caste, but he has his place in the sys-tem....That is what Munoo, the Central character of the *Coolie* learns in his short life. And his drifting from job to job, from his native hills to plain, we get the most vivid panorama of life in India. (Dhawan, ed., 78)

The central theme of the novel is exploitation of a poor boy by the different forces in the society supported by Indian Social rigidity. There are two types of exploitations in general-social and economic. In the former, the novelist deals with religious, sexual and domestic exploitation and in the later, he deals with the feudal, capitalistic and industrial exploitation. P. K. Ranjan in his *Comparative Study of Untouchable and Coolie* says that the theme of both the novels is the same. He observes:

It is an individual's quest for freedom in a system of ruthless ex-ploitation....The society of coolie is one in which chief form of exploitation is capitalist through feudal exploitation still remains. Munoo in his quest for freedom is squeezed dry by the machinery



of capitalist exploitation until he meets his tragic ends. (Ranjan, 15)

Munoo's saga of miseries begins with feudal exploitation. As an orphan, he faces domestic exploitation at the hands of his aunt and uncle. Then he is exploited by his master's wife. In a pickle factory, he faces industrial exploitation. He is compelled to work for eleven hours a day on meagre wages. In the cotton mill, he faces with other workers, the capitalistic and colonial exploitation. He faces religious exploitation in the form of the communal riot at the end of his Bombay phase. The communal riot can be called a form of capitalist exploitation. In the last phase he faces physical as well as sexual exploitation by his master. The graph of his exploitation goes up with every phase of his life.

*The Road*, another novel written by Mulk Raj Anand, also deals with the theme of exploitation of children. Here the main character is Bhikhu. It is said that the theme of *Untouchable* (1936) is repeated twenty five years later in *The Road*. Though the setting and characters are changed, the theme of exploitation of the low caste by the high caste is the same. Bulandshahr of Uttar Pradesh is replaced by Govardhan of Haryana, Bakha is replaced by Bhikhu. Pandit Kalinath is replaced by Pandit Suraj Mani. Mala and Rukmini are on the place of Sohini of *Untouchable*. When Saros Cowasjee asked him why he wrote this novel since he had covered much the same ground in *Untouchable*, Anand replied:

Well, it was a kind of shock to me when I went to live in Haryana, twenty miles from Delhi, in the human empire of Jawaharlal Nehru, to find that the outcastes not only in South India, but in the mixed north were still consigned to the limbo of oblivion. There was something tragic coming to me in the fact that the caste Hindu would not touch the stones carried by the untouchables to make the road, because the stones had been touched by the untouchables. I mentioned this to the great Nehru. He did not believe me. He was quite angry at my mentioning this awkward fact. I said, I would prove it by showing him in the *Enchanted Mirror*. (Cowasjee, 161)

Anand wants to indicate that attainment of independence has not any significant change in the misfortune of the untouchables. The low caste people turn a little rebellious but the high caste Hindus also turn more rigid in their attitude to achieve prosperity. Dhooli Singh says:

No one enter the little door sitting on a camels. (23)

*The Road* deals with a single incident in the life of an untouchable in a small village. The incident of constructing the road to facilitate transportation of milk from Govardhan to Gurgaon, a town nearby, creates a conflict between the caste Hindu and the low caste

untouchables. The construction of the road shortens the distance between two places but widens the gap between the two classes. The novel opens with the conflict between the high caste Hindu boys and Bikhu the low caste untouchable on the issue of untouchables going to the temple. The humiliation of his mother infuriates Bikhu. A kind hearted man intervenes the boys run away muttering filthy abuses.

Bikhu goes to Dhooli Singh's field to his work on the construction. On his way, he thinks over the conflict and looks around the well for the landlord's daughter Rukmini whom he loves. A seventeen year old beautiful is also drawn towards the untouchable but her mother's advice to beware of the low caste warns her to avoid the thoughts of Bikhu. She says:

I am pure the daughter of the landlord. (17)

Thakur Singh criticizes Dhooli Singh for his close relationship with the untouchables and warns him that if they get financially self-reliant, the arrogant untouchables will one day dominate the high caste Hindus. He condemns Dhooli Singh for defying —Dharm. His arrogance of class superiority makes him believe that exploitation of the low caste is his birth right. On the contrary, Dhooli Singh who is equal to the Thakur in social status plays a significant role in the emancipation of the untouchable. He tries to make the Thakur aware of the hardships of the untouchables who have neither land nor work.

The Thakur meets Pandit Suraj Mani, the only priest of the temple to enforce religion sanctions against Dhooli Singh, but changes his mind and requests him persuade Dhooli Singh. Pandit Suraj Mani, whom Dhooli Singh calls a crafty Brahmin dog, is shrewd enough to exploit the situation. He decides to go to Dhooli Singh to have a compromise with him.

The Thakur's son Sanju expresses his reluctance to Dhooli Singh towards his son Lachman for his close relation with the untouchables. Lachman tries to protect his father's intention but agrees with his friend's opinion on joining them in the battle against the untouchables. The fear of losing Rukmini, his would be wife, does not allow him to quarrel with Sanju.

Sanju and Lachman set the huts of untouchables on fire. The untouchables understand that it is punishment for their children's act against the high caste Hindus. When Dhooli Singh comes to know that his son is behind the arson, he feels himself guilty for it and offers shelter to the untouchable victims. He offers them food and clothes. The Government agent Diwan inquires into the incident of arson. Lachman admits his guilt and returns to his father. Sanju, another culprit in the act of arson, accepts Dhooli Singh's offer to join them in the task



of the construction of the road in order to save himself from the punishment. The Pundit also understands the situation and joins Dhooli Singh.

Thakur gets frustrated with his son's sin and Pundit's treachery. But his son returns home soon. He feels guilty of joining the untouchables. After the completion of the road, Thakur invites Bhikhu home. Rukmini offers him water in a Brass cup. Sanju turns violent for polluting the brass cup and kicks the cup out of Bhikhu's hand. Bhikhu is hurt but does not retaliate. Humiliated he leaves and walks towards the newly constructed road, in the direction of Delhi:

Where there would be no caste or outcaste. (111)

The conflict ends with the defeat of the untouchable. The failure makes Bhikhu leaves his birthplace.

Anand is severely criticized for the protagonists escapism. C. J. George in his *Mulk Raj Anand: His Art and Concerns* says:

Bhikhu is portrayed through the novel as a defiant person who faced the realities of life boldly and with determination. Hence is escapist action at the end of the novel is not in a conformity with his character. (Anand, 50)

Bakha of *Untouchable* and Bhikhu of *Coolie* share almost the same aspirations as well as appearance. But Anand fails to do justice to Bhikhu as a protagonist. Some critics call him a shadow of Bakha, some says that he is a caricature of Bakha. Bakha succeeds in reflecting the pangs of the untouchables through his inner conflict. He thinks about the relation against his exploitation but does not take any action. Bhikhu, on the contrary is a little more rebellious. He stands firmly against the high caste. Hindu boys to protect his honour. Both face the slap incident and both react almost similarly. Both get furious but succumb to the exploitation. When the Thakur's son slaps:

Bhikhu stretched out to his to full height again till the landlord's son covered back. (111)

Bhikhu is thus the authentic voice of the downtrodden low caste poor. He is both a victim and a rebel. He has almost all the qualities of the hero. Rukmini finds him:

Young boy with the Pucca coloured, even face (14)  
finest man among outcastes gay and good. (18)

At times, he goes against the rigid social system but realizes that there is no escape from the sufferings. Bhikhu belongs to the class of the exploited but he has guts of the class of the exploiter. Simultaneously, he has a common sense and sanity.

He knows that he is being exploited without any fault on his part. He says that one is a leather worker by

profession and not by birth. When is obstructed by the high caste Hindu boys, he protests strongly. He feels:

Why should he suffer this humiliation now. The bard in him, who felt equal to life inside him if not from his status in the world, summoned up a strange foolhardy courage into his limbs.

He is painfully conscious of his exploitation of his ill treatment by the boys of the high caste. He knows, he is physically capable of hitting them back but he, socially is not capable to do so. He remembers that he is a Chamar Untouchable and controlled himself. He only burns with anger whenever any caste Hindu exploits him.

The disadvantaged world-wide are exploited by the capitalists. Their poverty is because of the presence of capitalism in the world. The basis of capitalism are private ownership of property; property and capital create income for those who own the property or capital; individuals and firms openly compete with one another, with each seeking its own economic gain; and participants in the system are profit-driven. Capitalism is the antithesis of socialism, a theory by which government owns most, if not all, of a nation's capital.

Anand discovers that the society of the present times is divided and further divided into different classes sections of people and these are mainly the haves and have-nots. The rich exploit the poor in several ways since they are meek, fatalists and at the same time satisfied with their living conditions. They are not in a position to speak aloud angrily. Their life is a hell. The obstacles created on people in the name of things like caste, creed and religion is to protect the advanced lives of the rich of society.

In *Coolie*, Anand shows the mortal fate of the victim under the treachery of landlords. A landlord gained for himself his father's five acres of land as his male parent could not return the landlord's money on account of bad harvests. The land-lords showed them no mercy and left them destitute and his father passed away due to utter bitterness and disappointment. His mother was the next target of capitalistic suppression. She worked a lot to look after the family.

In *Two Leaves and a Bud*, Anand describes the poor condition of Gangu. The disadvantage of capitalism are experienced in the nonurban village of Hoshiarpur in the most profound manner. The villain came in the form of Seth Baadri Dass. Gangu's joint family owned three acres of land. As per a law of the British government, the debt created by one member of the family will be imposed on the other. In accordance with the rule, the debt created by a brother of Gangu lost him three acres and his hut. Seth Badri Dass came to won this property. Gangu is a sufferer of the cruel behaviour of the landlords like

Munoo. The law and force do not work for the sufferers but only the for the British.

Like *Two Leaves and a bud*, *Coolie* is a novel of social protest. Anand's anger with which he described Munoo pitiable situation is a direct expression of love of man, a basic principle of his humanism.

So, to conclude, we see that how the children are exploited in the novels of Mulk Raj Anand; either it is Bakha of *Untouchable*, Munoo of *Coolie*, Gangu of *Two Leaves and a Bud*, or Bikhu of *The Road*. All are exploited by the high caste Hindus of the Indian Society.

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